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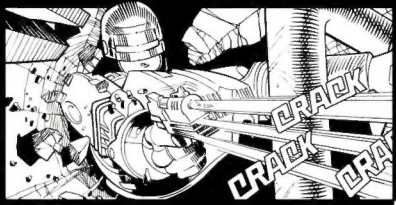

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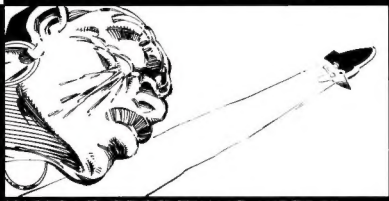

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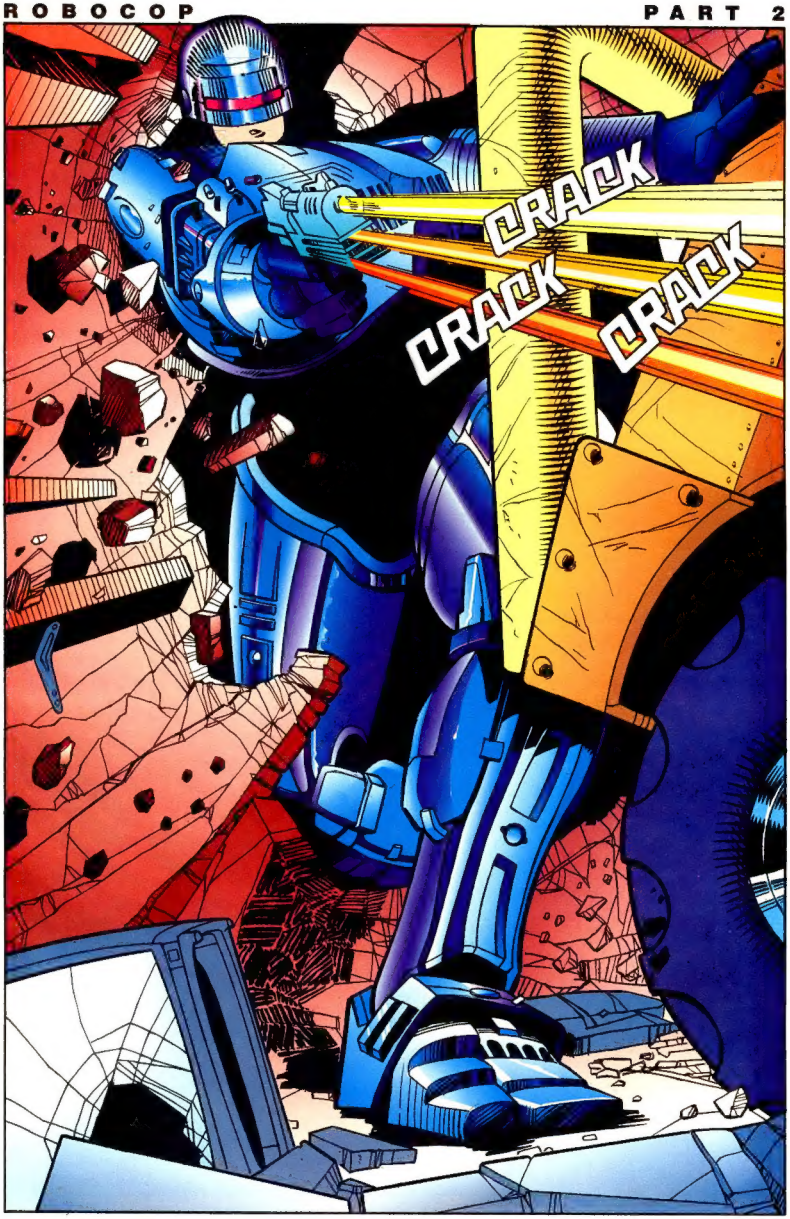
CRACK
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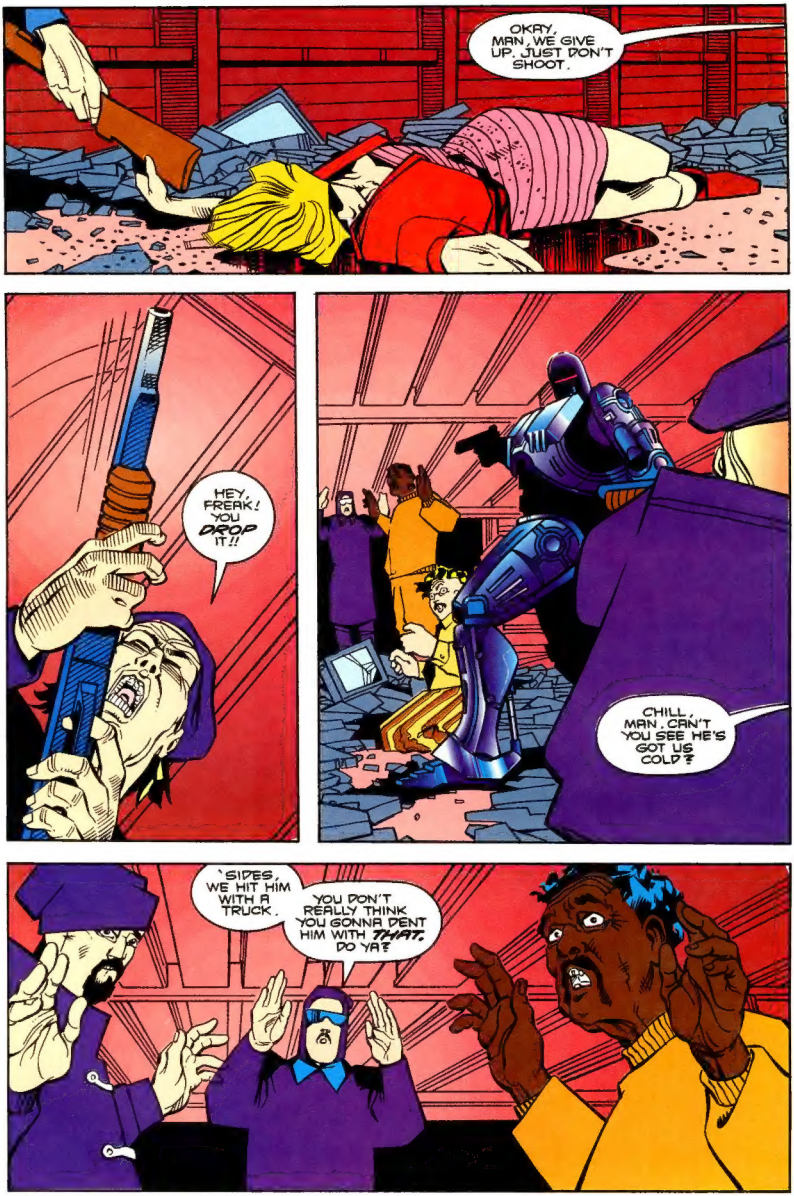
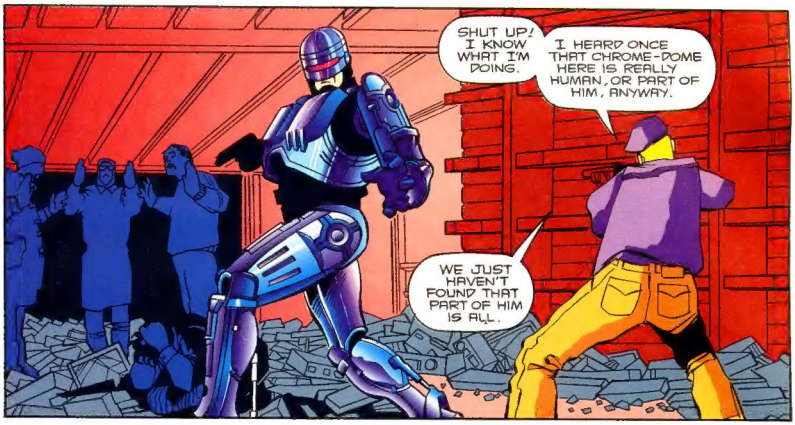
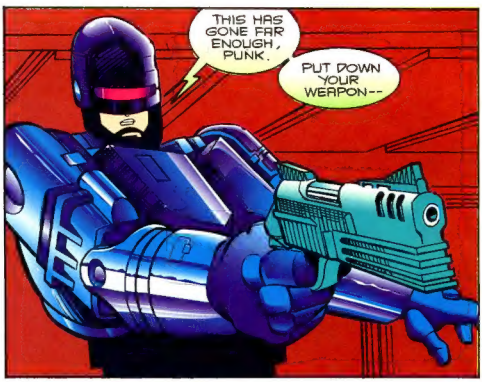
UHNW..
UH OH.
DROP EVERYTHING.
YOU ARE ALL UNDER ARREST.


OKAY, MAN, WE GIVE UP. JUST DON'T SHOOT.
HEY, FREAK! YOU DROP IT!!
CHILL, MAN. CAN'T YOU SEE HE'S GOT US COLD?
'SIDES, WE HIT HIM WITH A TRUCK.
YOU DON'T REALLY THINK YOU GONNA DENT HIM WITH THAT, DO YA?


SHUT UP! I KNOW WHAT I'M DOING.
I HEARD ONCE THAT CHROME-DOME HERE IS REALLY HUMAN, OR PART OF HIM, ANYWAY.
WE JUST HAVEN'T FOUND THAT PART OF HIM IS ALL.

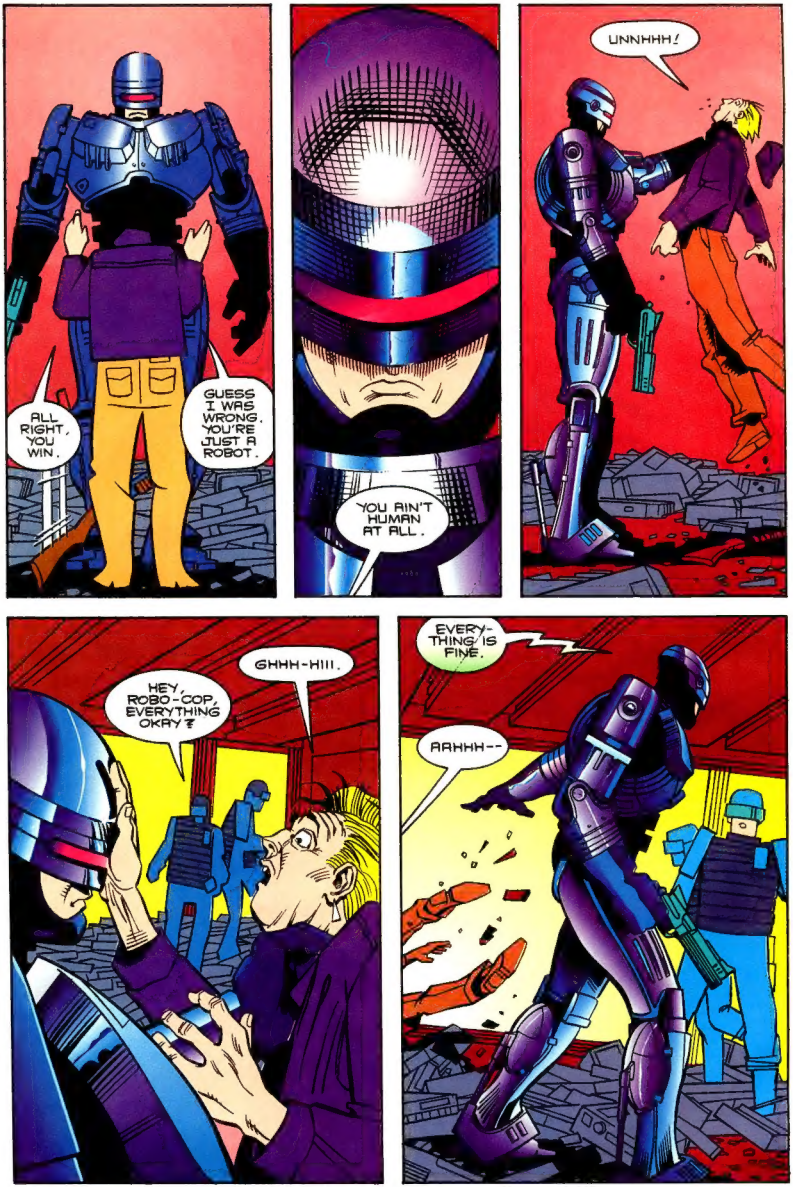
A LITTLE 12 GAUGE EXPLORATORY SURGERY OUGHTA DO THE TRICK.


THIS HAS GONE FAR ENOUGH, PUNK.
PUT DOWN YOUR WEAPON--

BOOM

I'LL DROP IT.
SOON AS I EMPTY IT.
CHUK

BUUM
BUUM
BUUM
BUUM
E-EMPTY...?
CHUCHIK-
CHUCHIK-
CHUCHIK

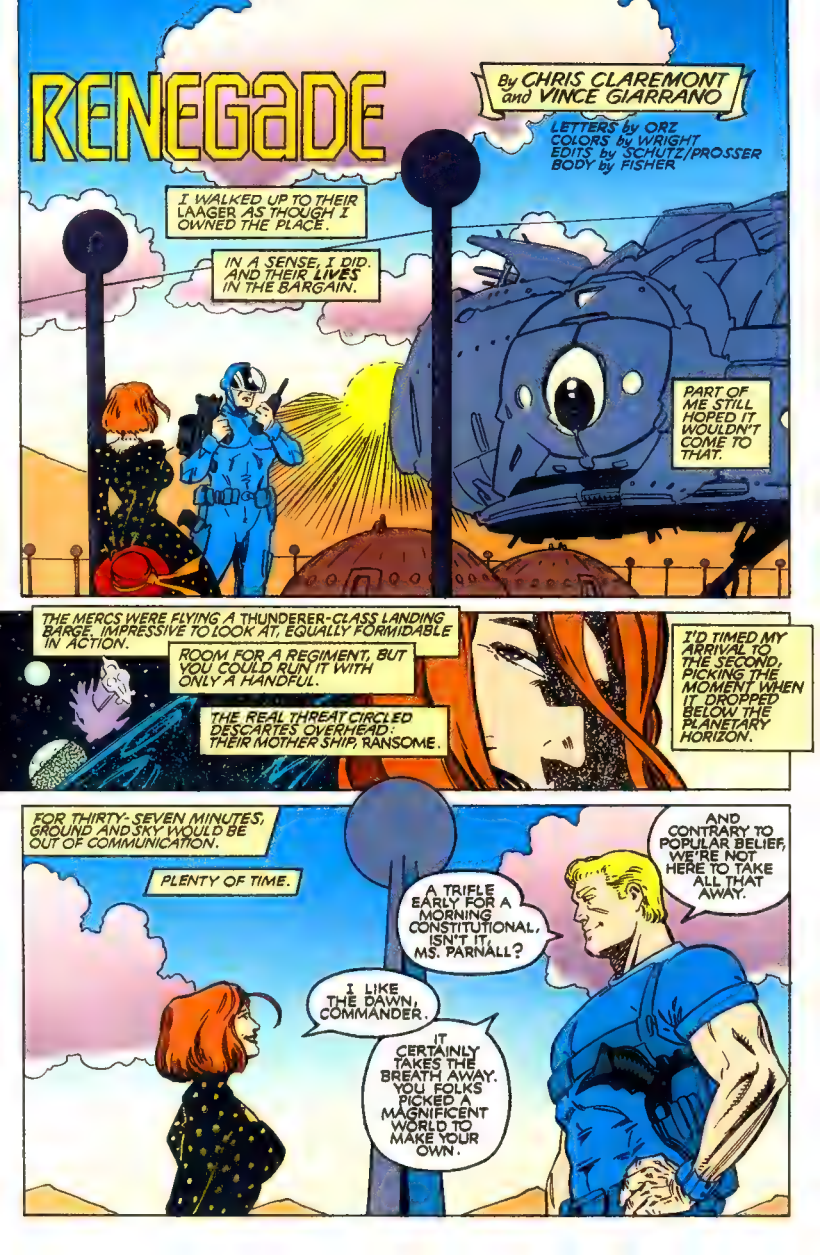

ALL RIGHT, YOU WIN.
GUESS I WAS WRONG. YOU'RE JUST A ROBOT.
YOU AIN'T HUMAN AT ALL.
UNNHHH!
HEY, ROBO-COP, EVERYTHING OKAY?
GHHH-HIII.
EVERY-THING IS FINE.
AAHHH--

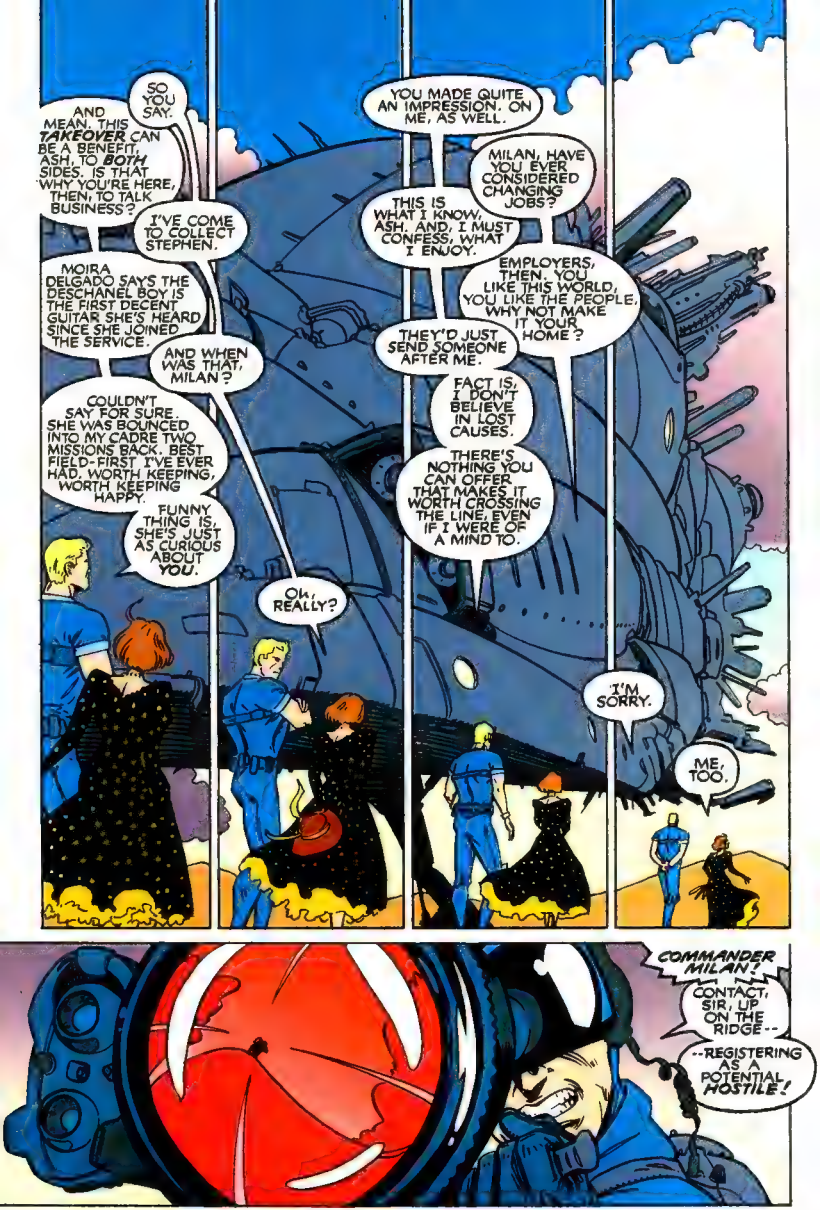
OH GOD, OH GOD, OH GOD.
EH?
IT IS ALL RIGHT, MR. TUCKER. YOU ARE SAFE NOW.
ALL RIGHT?
ALL RIGHT?

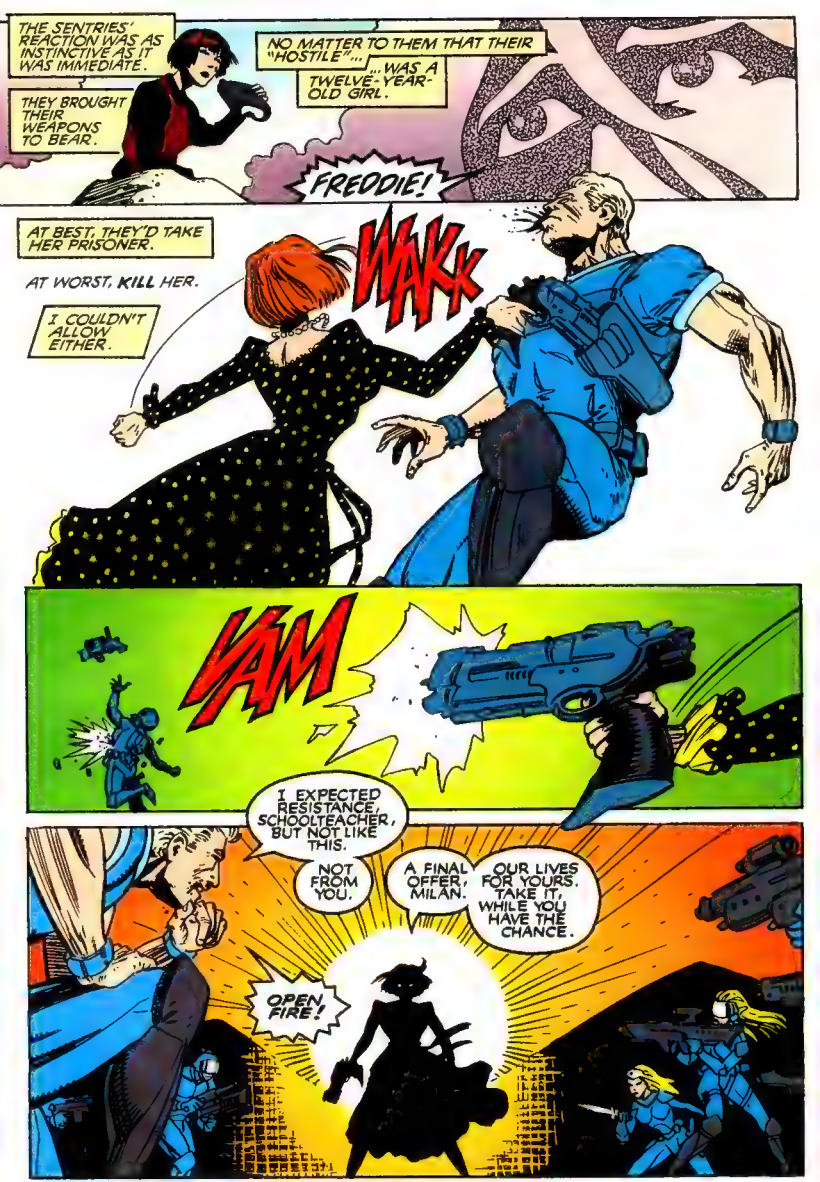
IS THIS YOUR IDEA OF *ALL RIGHT!?!*

WHO'S GONNA PAY FOR ALL THIS DAMAGE, HUH? THE CITY?
HA!
BUT...
TAKE IT EASY, MR. TUCKER.

YOU'RE NOT A COP, YOU'RE A-A MONSTER. YOU HEAR ME?
A MONSTER!!!


RENEGADE
By CHRIS CLAREMONT and VINCE GIARRANO
LETTERS by ORZ
COLORS by WRIGHT
EDITS by SCHUTZ/PROSSER
BODY by FISHER
I WALKED UP TO THEIR LAAGER AS THOUGH I OWNED THE PLACE.
IN A SENSE, I DID. AND THEIR LIVES IN THE BARGAIN.
PART OF ME STILL HOPED IT WOULDN'T COME TO THAT.
THE MERCS WERE FLYING A THUNDERER-CLASS LANDING BARGE. IMPRESSIVE TO LOOK AT, EQUALLY FORMIDABLE IN ACTION.
ROOM FOR A REGIMENT, BUT YOU COULD RUN IT WITH ONLY A HANDFUL.
THE REAL THREAT CIRCLED DESCARTES OVERHEAD: THEIR MOTHER SHIP, RANSOME.
I'D TIMED MY ARRIVAL TO THE SECOND, PICKING THE MOMENT WHEN IT DROPPED BELOW THE PLANETARY HORIZON.
FOR THIRTY-SEVEN MINUTES, GROUND AND SKY WOULD BE OUT OF COMMUNICATION.
PLENTY OF TIME.
A TRIFLE EARLY FOR A MORNING CONSTITUTIONAL, ISN'T IT, MS. PARNALL?
I LIKE THE DAWN, COMMANDER.
IT CERTAINLY TAKES THE BREATH AWAY. YOU FOLKS PICKED A MAGNIFICENT WORLD TO MAKE YOUR OWN.
AND CONTRARY TO POPULAR BELIEF, WE'RE NOT HERE TO TAKE ALL THAT AWAY.

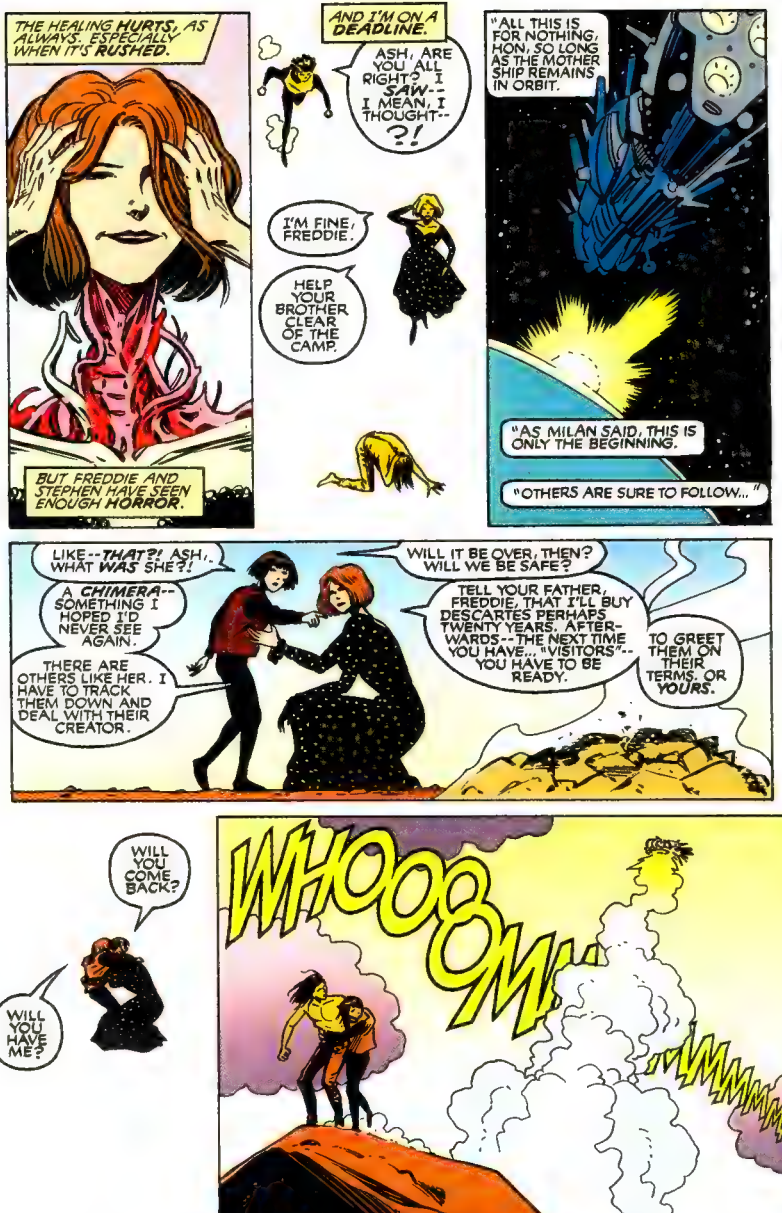

SO YOU SAY.
AND I MEAN, THIS TAKEOVER CAN BE A BENEFIT, ASH, TO BOTH SIDES. IS THAT WHY YOU'RE HERE, THEN, TO TALK BUSINESS?
I'VE COME TO COLLECT STEPHEN.
MOIRA DELGADO SAYS THE DESCHANEL BOY IS THE FIRST DECENT GUITAR SHE'S HEARD SINCE SHE JOINED THE SERVICE.
AND WHEN WAS THAT, MILAN?
COULDN'T SAY FOR SURE. SHE WAS BOUNCED INTO MY CADRE TWO MISSIONS BACK. BEST FIELD-FIRST I'VE EVER HAD. WORTH KEEPING, WORTH KEEPING HAPPY.
FUNNY THING IS, SHE'S JUST AS CURIOUS ABOUT YOU.
OH, REALLY?
YOU MADE QUITE AN IMPRESSION. ON ME, AS WELL.
MILAN, HAVE YOU EVER CONSIDERED CHANGING JOBS?
THIS IS WHAT I KNOW, ASH. AND, I MUST CONFESS, WHAT I ENJOY.
EMPLOYERS, THEN. YOU LIKE THIS WORLD, YOU LIKE THE PEOPLE. WHY NOT MAKE IT YOUR HOME?
THEY'D JUST SEND SOMEONE AFTER ME.
FACT IS, I DON'T BELIEVE IN LOST CAUSES.
THERE'S NOTHING YOU CAN OFFER THAT MAKES IT WORTH CROSSING THE LINE, EVEN IF I WERE OF A MIND TO.
I'M SORRY.
ME, TOO.
COMMANDER MILAN!
CONTACT, SIR, UP ON THE RIDGE--
--REGISTERING AS A POTENTIAL HOSTILE!

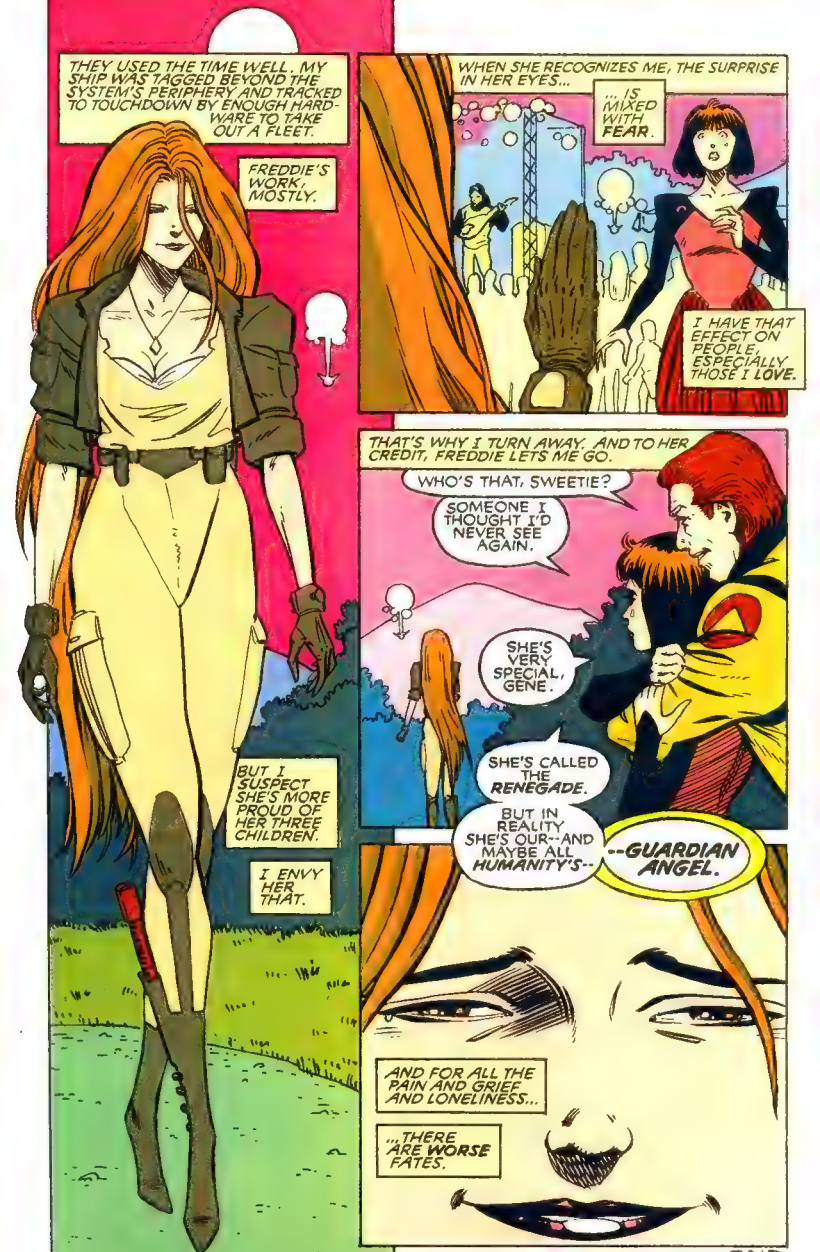

THE SENTRIES' REACTION WAS AS INSTINCTIVE AS IT WAS IMMEDIATE.
THEY BROUGHT THEIR WEAPONS TO BEAR.
NO MATTER TO THEM THAT THEIR "HOSTILE"... ...WAS A TWELVE-YEAR-OLD GIRL.
FREDDIE!
AT BEST, THEY'D TAKE HER PRISONER.
AT WORST, KILL HER.
I COULDN'T ALLOW EITHER.
WAKk
YAM
I EXPECTED RESISTANCE, SCHOOLTEACHER, BUT NOT LIKE THIS.
NOT FROM YOU.
A FINAL OFFER, MILAN.
OUR LIVES FOR YOURS. TAKE IT, WHILE YOU HAVE THE CHANCE.
OPEN FIRE!

THEY WERE VERY GOOD.
VAM
ROKK
THEY HAD THE TRAINING, THE WEAPONS, THE STRENGTH, THE COURAGE, TO CONQUER A WORLD.
IT DIDN'T MATTER.
I'M SORRY, MILAN.
WHO-- WHAT-- ARE YOU?
CHOK
SHE'S DEAD, BOSS!

MASTERCOMP ON GOTH ESTABLISHED A 43% PROBABILITY OF YOUR PRESENCE IN THIS CLUSTER, RENEGADE.
THAT'S WHY I WAS SENT ALONG WITH MILAN'S CADRE: TO SMOKE YOU OUT AND ELIMINATE YOU.
I MUST CONFESS, THOUGH...
... I EXPECTED A MORE CHALLENGING CONFRONTATION.
THEN TRY THIS, YOU MURDERING BITCH!
ZAM
NOT BAD, STEPHEN-- FOR AN ORGANIC.
BUT NOWHERE IN RENEGADE'S LEAGUE.
OR MINE!
WHMP

ACTUALLY, MS. DELGADO...
ACK-GH!
...IF ANYONE HERE IS OUT-CLASSED...
WHAM
...IT'S YOU!


THE HEALING HURTS, AS ALWAYS. ESPECIALLY WHEN IT'S RUSHED.
BUT FREDDIE AND STEPHEN HAVE SEEN ENOUGH HORROR.
AND I'M ON A DEADLINE.
ASH, ARE YOU ALL RIGHT? I SAW-- I MEAN, I THOUGHT--?!
I'M FINE, FREDDIE.
HELP YOUR BROTHER CLEAR OF THE CAMP.
"ALL THIS IS FOR NOTHING, HON. SO LONG AS THE MOTHER SHIP REMAINS IN ORBIT.
"AS MILAN SAID, THIS IS ONLY THE BEGINNING.
"OTHERS ARE SURE TO FOLLOW..."
LIKE--THAT?! ASH, WHAT WAS SHE?!
A CHIMERA--SOMETHING I HOPED I'D NEVER SEE AGAIN.
THERE ARE OTHERS LIKE HER. I HAVE TO TRACK THEM DOWN AND DEAL WITH THEIR CREATOR.
WILL IT BE OVER, THEN? WILL WE BE SAFE?
TELL YOUR FATHER, FREDDIE, THAT I'LL BUY DESCARTES PERHAPS TWENTY YEARS. AFTERWARDS--THE NEXT TIME YOU HAVE... "VISITORS"--YOU HAVE TO BE READY.
TO GREET THEM ON THEIR TERMS, OR YOURS.
WILL YOU COME BACK?
WILL YOU HAVE ME?
WHOOSH!


THEY USED THE TIME WELL. MY SHIP WAS TAGGED BEYOND THE SYSTEM'S PERIPHERY AND TRACKED TO TOUCHDOWN BY ENOUGH HARDWARE TO TAKE OUT A FLEET.
FREDDIE'S WORK, MOSTLY.
BUT I SUSPECT SHE'S MORE PROUD OF HER THREE CHILDREN.
I ENVY HER THAT.
WHEN SHE RECOGNIZES ME, THE SURPRISE IN HER EYES...
... IS MIXED WITH FEAR.
I HAVE THAT EFFECT ON PEOPLE ESPECIALLY THOSE I LOVE.
THAT'S WHY I TURN AWAY. AND TO HER CREDIT, FREDDIE LETS ME GO.
WHO'S THAT, SWEETIE?
SOMEONE I THOUGHT I'D NEVER SEE AGAIN.
SHE'S VERY SPECIAL, GENE.
SHE'S CALLED THE RENEGADE.
BUT IN REALITY SHE'S OUR--AND MAYBE ALL HUMANITY'S--
--GUARDIAN ANGEL.
AND FOR ALL THE PAIN AND GRIEF AND LONELINESS...
...THERE ARE WORSE FATES.
END

THE WORLD'S GREATEST COMICS!

SUPERHEROES
MOVIE ADAPTATIONS
ACTION ADVENTURE
SCIENCE FICTION
HORROR - MANGA
WESTERNS - CLASSICS
FANTASY - SPORTS
CUTTING EDGE
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MODERN CLASSICS
MONSTERS

COMICS - HARDCOVERS
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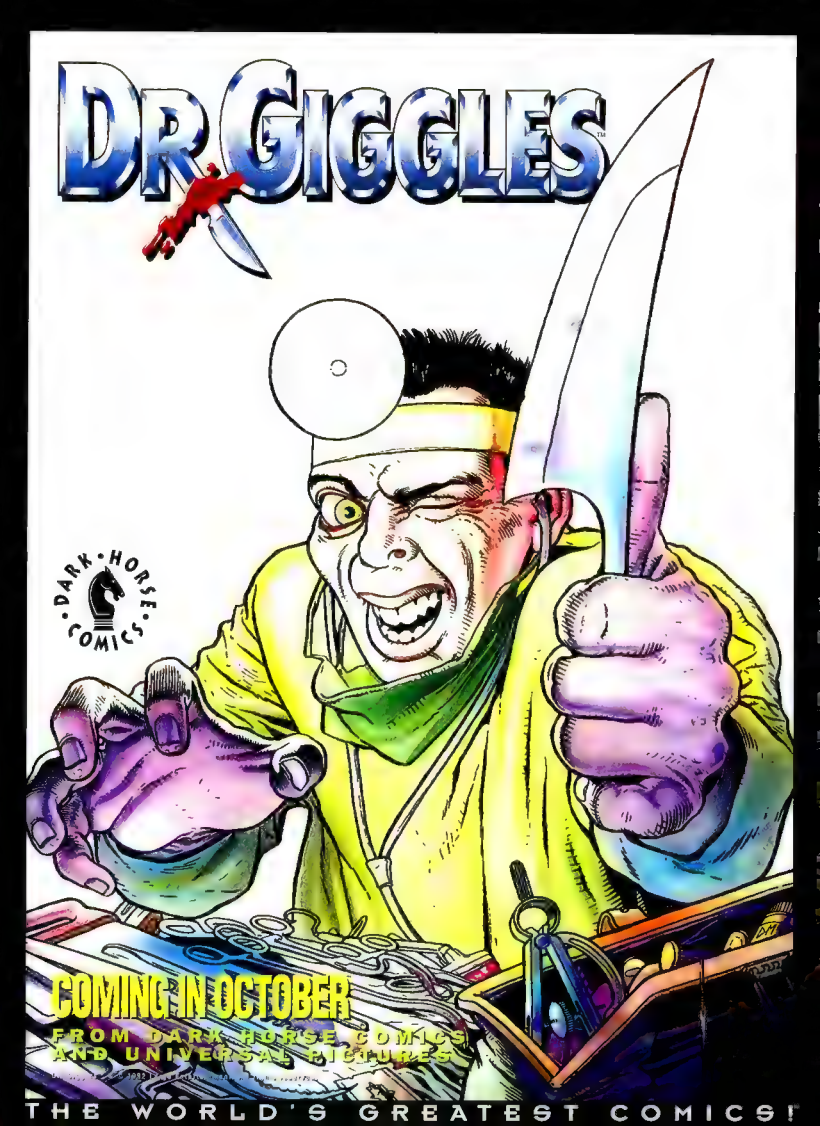
THE WORLD'S GREATEST COMICS!


DR. GIGGLES
DARK HORSE COMICS
COMING IN OCTOBER
FROM DARK HORSE COMICS AND UNIVERSAL PICTURES
THE WORLD'S GREATEST COMICS!

SOUTH AFRICA 1933
--AND MACHINES OF ALL SHAPE AND COLOR
MACHINES THAT CUT VAST HOLES IN THE EARTH --MACHINES THAT CAN LIFT A MAN HIGHER THAN THE TALLEST TREE--
THE CITY CAN BE A FRIGHTENING PLACE, BUT IT IS ALSO A PLACE OF INCREDIBLE WONDER--
TALL STEEL CHIMNEYS THAT BELCH SMOKE AND FIRE MILES INTO THE SKY-- BUILDINGS THAT STRETCH AS FAR AS THE EYE CAN SEE--
W-WERE YOU SCARED?
ME? AFRAID?
I LAUGH AT THE CITY'S MACHINES --AND SO SHOULD--
--YOU--
THUMP

AAIEE
EEEE
WE'RE PICKING UP A TRAIL OF BLIPS PUSHING MASNITUDE NINE--
MAJOR GODDAMN RIPPLES-- SOMEBODY OR SOMETHING'S TEARING THINGS UP REAL GOOD--
--LOOKS TO ME LIKE YOU SCREWED UP, WALKER.
I HEARD YOU PASSED OUT FREE OKTOBERFEST TICKETS AND FORGOT TO INCLUDE ME IN.
NOT AS BAD AS YOU, CAPTAIN--
JEEBUS, WALKER, YOU'RE A LAUGH A MINUTE. I'M SURPRISED YOU DON'T HAVE YOUR OWN THURSDAY NIGHT SITCOM.
FUNNY-- I WAS JUST THINKING THE SAME ABOUT YOU.

LOOK AT THAT MOTHER--A FULL BAND DISTURBANCE THE BIGGEST I'VE SEEN SINCE THAT CREEP WENT BACK AND TRIED TO OFF ALBERT EINSTEIN.
LOOKS BIG ALL RIGHT. WHY NOT QUIT THE HAPPY TALK SO I CAN GO BACK AND SETTLE THINGS?
BECAUSE I SENT YOU BACK THERE TO SOLVE A PROBLEM, NOT CREATE ANOTHER. PACKER'S BLIP WAS CANDY AND LIGHT COMPARED TO THE HELL YOU SEEM TO HAVE STIRRED UP
FOR ALL I KNOW YOU'RE IN IT WITH THAT BASTARD FOR ALL I KNOW, SENDING YOU BACK IS PART OF THE PLAN--
FIGURING YOUR WAY OUT OF A PARADOX IS HELL, ISN'T IT? IF PACKER AND I WERE INVOLVED, WE MIGHT HAVE CHANGED THIS VERSION OF THE PRESENT
JEEZ. TOUGH DECISION. WHILE YOU'RE SCRATCHING YOUR ASS CONSIDERING THINGS, REMEMBER ONE THING--
I'M THE ONLY COP ON THE SQUAD WILLING TO BREECH A LEVEL NINE DISTURBANCE--
--AND TOMORROW'S MY DAY OFF!

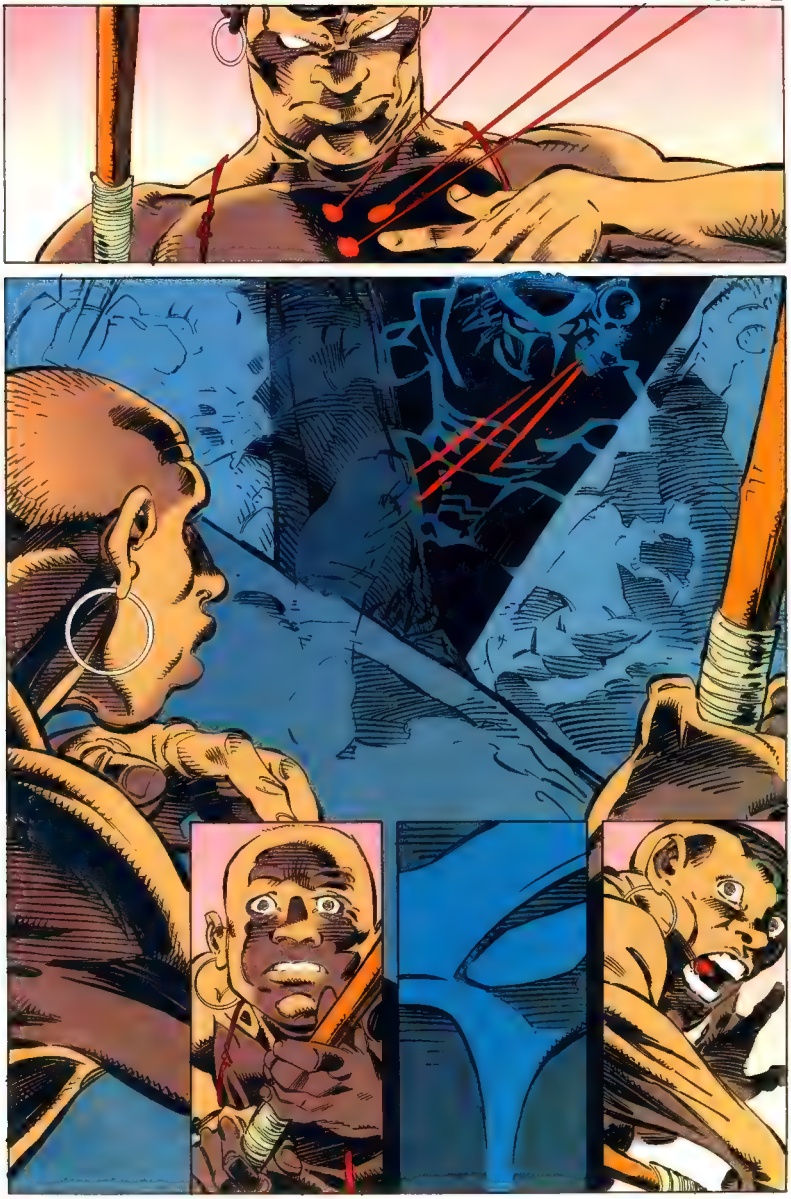
GET ME A DOWNLINE ESTIMATE ON THE ENERGY FIELD--
I'VE GOT GREEN TO GO-- SWITCHING TO AUTO--
READY TO AUTHORIZE ON CAPTAIN MARTIN'S COUNT--
GET ME AN UPDATE ON WALKER'S MEDICAL STATS--
B.P. 120 OVER 80 --PULSE 40--
MAYBE WE SHOULD SEND SOMEONE DOWN TO MAKE SURE WALKER'S STILL AWAKE--
I WONDER WHAT THE HELL HE'S THINKING ABOUT--?
THEY SAY IT HELPS TO CONCENTRATE ON SOMETHING FROM YOUR PAST DURING LAUNCH GIVES YOU FOCUS, A REALITY YOU CAN CLING TO--
WHAT DO YOU SUPPOSE WALKER REMEMBERS?
ONE OF THE GUYS SAID HE USED TO BE MARRIED
MAYBE HE'S THINKING ABOUT HER.
3..2..1..

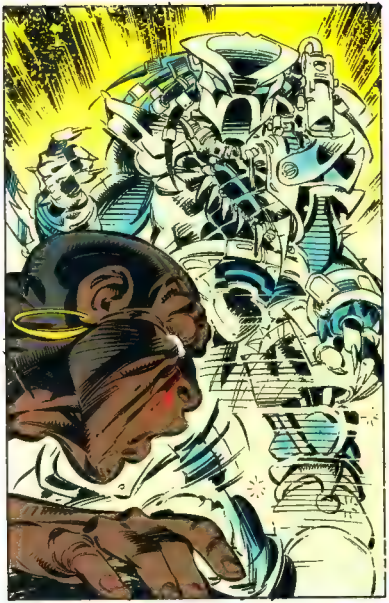
--LAUNCH
LINDA--
BP IS ALMOST UP TO NORMAL--
SLIGHT MAGNETIC FLUCTUATION AT POST SEVEN
NOTHING SERIOUS
SPEED IS GOOD--
IF HE'S HURTING IT'S NOT SHOWING ON MY SCREEN--
ADIOS, AMIGO--
MEDICAL'S GOING FLAT--
WE'RE LOSING HER--
THAT'S IT--
EEYYAAGHH--!

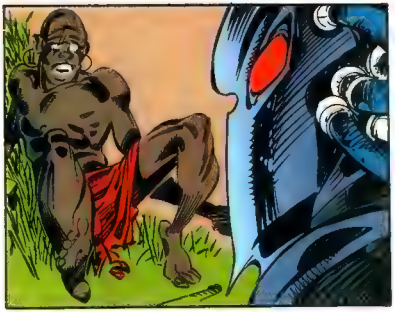
SOUTH AFRICA, 1933
I'VE NEVER REALLY UNDERSTOOD THIS BUSINESS WITH THE POD.
SEEMS NEEDLESSLY INTRUSIVE, ESPECIALLY IF YOU'RE GOING WAY BACK.
--AAHHHHHH
CRAKK
YOU'D THINK DIFFERENT IF IT WAS YOU GOING BACK.
WE CAN GET PRETTY CLOSE DATES, BUT PLACE IS ANOTHER THING.
THE POD FORMS A PROTECTIVE COCOON--
--IN CASE YOU MATERIALIZE INSIDE THE WALL OF A BUILDING OR UNDER FIFTY FEET OF BLUE LAKE.
--}JESUS!-- NICE THROW--
AT LEAST THEY DIDN'T DROP ME INSIDE SOMETHING WET.
THANKS FOR THE RIDE--
--CATCH YOU LATER.
ONCE YOU'RE BACK, THE POD'S UNNECESSARY.
TIME IS LIKE GRAVITY -- TAKES MUSCLE TO BLAST YOU BACK--
--BUT ONCE THERE, THE NATURAL PULL RETURNS YOU TO THE PRESENT.
LIKE TOSSING A BALL IN THE AIR --THEN WAITING FOR IT TO COME BACK.

WHY CAN'T THESE GUYS COMMIT CRIMES SOMEWHERE WITH DECENT PUBLIC TRANSPORTATION?
THE ONLY THING THAT KEEPS HIM FROM TUMBLING BACK ON ARRIVAL IS HIS CONTROLLER--
WELL I'LL BE DAMNED--
--LOOKS LIKE I'M EARLY.
IT LOOKS 'EM INTO THE TIME PERIOD--GIVES THEM THE LATITUDE TO MOVE IN SHORT BURSTS BACK TOWARD THE PRESENT.
I PODDED IN AROUND 2:30--PACKER DIDN'T SHOW HIS ASS UNTIL THREE--
--MAYBE I HAVE TIME FOR A PATTY MELT AND FRIES--
LEAVE HERE!
GO BACK WHERE YOU CAME FROM!
ON SECOND THOUGHT, MAYBE NOT--
LOOK--!
MY GOD!
--BESIDES, I'M WORKING ON THE CURE--

AAAAAE---
--THERE THAT OUGHTA--
--DO IT--
CONTINUED NEXT ISSUE
"Our guarantee: No More Exposition!"







The Finish Line

Submissions, we get submissions. All kinds of submissions. Everything from one-line letters exhorting us to "Do *Terminator Versus Predator*!" to fully realized color graphic novels from dedicated novices. The best of them—the top one percent (*maybe*)—have a shot at being accepted for publication. At the other extreme, those that are so ill-conceived, or so truly bizarre as to cause editors' eyes to pop and jaws to sag, are filed away for repeated future readings. The vast majority, I'm sad to report, are either returned to the sender with a polite rejection letter in the sender's self-addressed stamped envelope, or, if no return postage is included, end up in the round file.

It's hard and cruel, but those are the facts of life, friends.

So, how does one go about getting a job writing and/or drawing comics? By sending submissions of one's work. Sound like I'm being a smart guy? Not at all. Sending unsolicited script submissions is how I got my first job in comics. But I received a lot more rejection letters than job offers. Getting work when you're just starting out—even if you're very good—is difficult, and at times it can be a real crap shoot. There are some things you can do to stack the odds a little more in your favor, and over the next two months I'm going to share with you the best ways to worm yourselves into the cold, hard hearts of the Dark Horse editorial staff. Since very little happens in comics without a script, we'll cover writers' guidelines first. You artists out there will just have to cross your legs and hold it until next month.

■ **WHAT TO SEND**

• A cover letter with a one or two page overview of your characters and story. The point here is to "grab" the editor. Here's the rub: You'll have about one minute to make a strong initial impression. That's it. If the overview doesn't do it, it's likely the rest of your proposal will not be read. Be as clear and succinct as possible. Skip the effusive praise for the editor or publishing company—we don't buy it for a second. Ditto for blowing your own horn about the originality, sales potential, etc., of your story. The work will speak for itself. Your overview should concentrate on central characters, themes, settings, and story situations, and your estimate of the length of the story (if it's more than four issues your chances of being published decrease dramatically).

• A complete synopsis of the story. Tell the entire story—beginning, middle, and end. Avoid details that are not absolutely essential. A synopsis should run approximately one page per issue. Make sure that major character names are typed in caps. Double space between paragraphs. Clearly indicate where each issue begins and ends.

• A full script. If you are not an established professional, you *must* include a full script for any short story or single-issue submission, or the first issue of any series. *Proposals from unknown writers that do not include scripts will not be reviewed.* It is important that an editor know that a person submitting a proposal has the requisite skills to carry out an assignment. If you have never written a comic script before, learn the craft before making your submission. Dark Horse's script format guidelines can be obtained by sending a self-addressed stamped envelope to Dark Horse along with your request.

• Examples of your previously published comics work. If you've got it, flaunt it.

■ **WHAT TO DO**

• Make sure that your proposal is neatly typed—handwritten proposals will not be reviewed—and proofread for spelling and grammar.

• Note that Dark Horse will not review unsolicited scripts, story ideas, or proposals pertaining to any licensed property currently published by Dark Horse (*Aliens, Predator, Indiana Jones*, etc.) or any copyrighted or licensed property not owned by the submitter. Such material will be returned or destroyed without review.

• Make sure your name, address, and telephone number appears on the work, and that you have included a self-addressed stamped envelope for the return of your submission and a reply.

• Probably the very best thing you can do is track your editor down at a convention and politely introduce yourself. The editor may ask you to mail a copy of your proposal to them, but have a copy ready to give them just in case. Make sure you have a SASE with your proposal.

■ **WHAT NOT TO DO**

• Do not make telephone follow-ups to unsolicited submissions. If you included a SASE with your work, you'll get a response, usually within a few weeks.

• Do not fax proposals. Our beleaguered fax machine has enough to do already. Faxed, unsolicited proposals will not be reviewed.

■ **WHAT YOU SHOULD, AND SHOULD NOT EXPECT**

Realistically? Unless your proposal truly stands out from the other hundred or so proposals received that week, you can probably expect the aforementioned "polite rejection letter." This doesn't mean you have no hope of becoming a professional writer, but it does mean you have more work ahead of you before you land that first job.

What you absolutely should not expect is for an editor to critique your story. Have someone whose opinion you trust do that for you. It is not an editor's job to "fix" a proposal or to teach fledgling writers their craft. An editor's job is to find someone who can be handed an assignment and be expected to turn in a script (on time) that can be drawn and published with the bare minimum of tweaking and corrections.

Thoroughly discouraged? Then chances are you're not cut out for the long, solitary hours that are required to be a professional writer. On the other hand, if you feel you have the desire and the drive to give it a try, then rejoice! You haven't exactly been given the keys to the kingdom, but you've been given the tools necessary to create your own key. All you need supply is effort and originality!

Next: Why it's both easier and more difficult for artists to get work in comics.

Best,
Randy Stradley

SEPTEMBER FINISH LINE BOOKLIST

☐ **SHIPPING SEPTEMBER 1**
Dark Horse Presents #66
The Venus Wars II #4
Dark Horse Classics #2: 20,000 Leagues Under the Sea
The Terminator: Hunters & Killers #3
Classic Star Wars #2
The Terminator: Endgame #1
The Mask Returns #1
Grendel: War Child #2
The Young Indiana Jones Chronicles #7

☐ **SHIPPING SEPTEMBER 8**
Cheval Noir #34
Caravan Kidd #3
Modern Classics: Freaks' Amour #2
John Byrne's Next Men #7
Nexus the Liberator #2

☐ **SHIPPING SEPTEMBER 15**
Hard Looks #3
...And the Living Shall Envy the DEADLINE U.S.A. #6
Columbus
RoboCop versus the Terminator #3
The Thing from Another World: Climate of Fear #3
The Young Indiana Jones Chronicles #8
Alien^3 #3

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Deadface: Earth, Water, Air, and Fire #3
The American: Lost in America #3
Dark Horse Comics #2
Creepy #4

☐ **SHIPPING SEPTEMBER 29**
Orion #1
Flaming Carrot #29
Dark Horse Insider #11
Herbie #1

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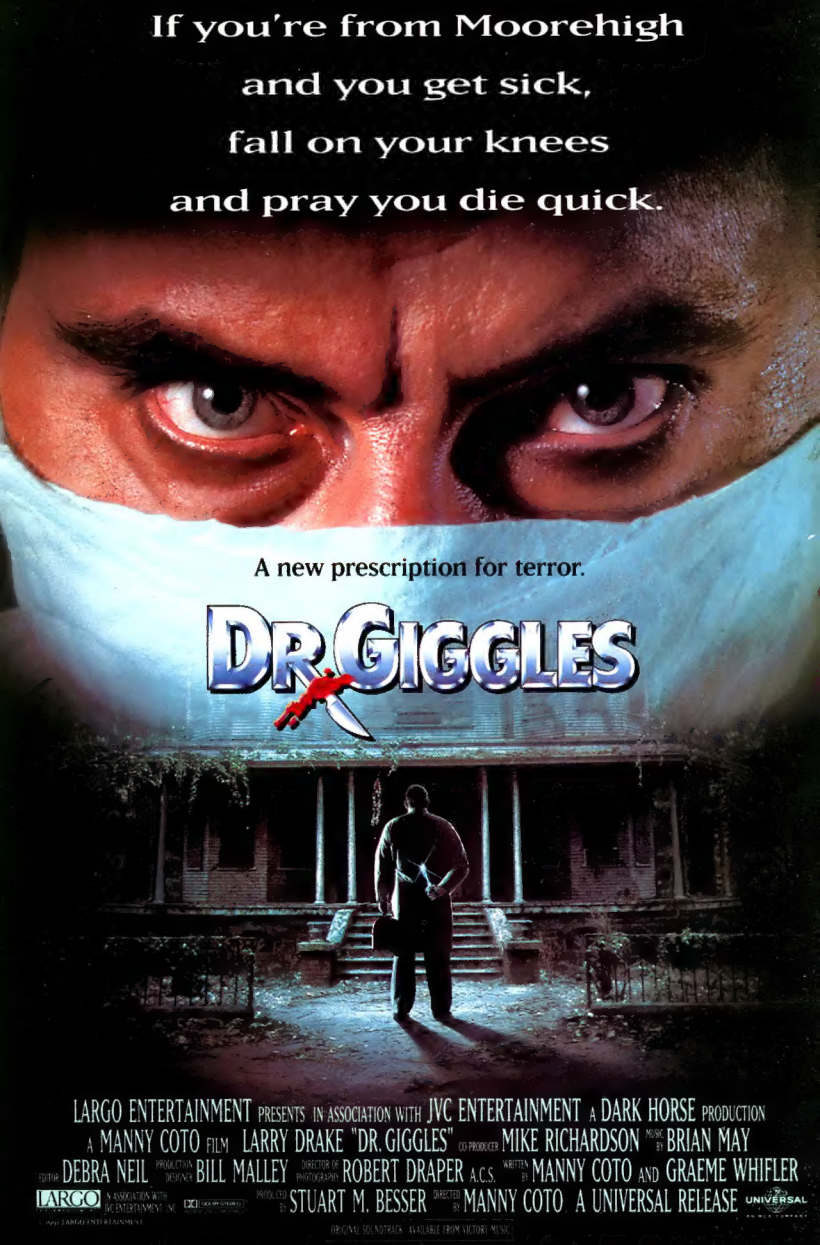
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